Leonard & Co.
1871
Jan.
12.

CATALOGUE

OF

Rare Original Paintings,

COLLECTED IN 1861,

From the Convents and Churches of Mexico,

SUPPRESSED BY THE GOVERNMENT.

A magnificent MURILLO, an Original Portrait of the BARON HUMBOLDT from Life in 1804, Originals by Miguel Cabrera, Correa, Xuarez, Paez, and many Mexican and Spanish Painters.

LARGE IVORY CRUCIFIXES, Mexican Crosses of Honor, Reliquarios, Medals, Coins, Rings, Jewels and Precious Stones, Swords, Curiosities, Engravings, etc.

TO BE SOLD BY AUCTION,

ON THURSDAY, JANUARY 12TH, 1871,

IN THE

Rooms of Leonard & Co., 48 Bromfield Street.

Sale to Commence at 11 o'clock.

LEONARD & CO. . . AUCTIONEERS.

BOSTON:
W. F. Brown & Co., Printers, No. 50 Bromfield Street.
1871.

Medals - Coins N. 15 ft.

Paintings in Mexico.

WHILE our libraries contain particular descriptions of the European Painters and their works, and in the English language, it is very difficult to find anything in our tongue respecting the artists who have flourished in Mexico, the richest and most splendid example of a Catholic country, where everything connected with that worship was conducted with a pomp and splendor the world has never seen, perhaps not even in Rome itself. The Academy of Fine Arts, of San Carlos, the capital of Mexico, still shows the noble pictures of Mexican masters, and Humboldt, and those who have visited Mexico, testify to their high merit. Rich Mexican connoisseurs who have bought European works abroad, pay as high or higher prices for choice works of the native masters. For three centuries art flourished under the powerful stimulant of a rich church treasury and the fame of an admiring nation. Spanish masters were drawn to America for the better patronage they found for their pencils.

In view of the enormous prices paid for books upon the Painters, this contribution is offered concerning those of Mexico, as likely to be of interest. The sources of information are various works of Mexico and of travelers, and personal inspection of the pictures in Mexicans, and comparison of opinions with artists and judges in that country. Among the books useful may be recommended "*Mexico considerado como Nacion Libre y Independiente*," published in Mexico, and the book of Beltrami. Scattered through the periodical literature, and the theological and artistic books and pamphlets, and the encyclopædias, are the materials for such a work as *Stirling's Artists of Spain*. Indeed, this work is incomplete in its list of the works existing of Murillo, Velazquez, and the rest, of which many have come to Mexico, and since the publication of Stirling's book in 1848, several have returned to the Old World.

For example: a few years since, in settling an estate, a house with its contents was sold for $8000. One of the pictures it contained was an original Murillo, which has since been sold for much more than was paid for the entire property, and has gone to Europe.

The Church in New Spain in early days had ample means for purchasing such pictures as were desired, and for a long time Spanish painters supplied the Mexican demand. Pictures came over in abundance, and their merit was about the same as that of those that adorned the Spanish churches of the same period. As late as the time of Murillo, extensive shipments were made, and works by this master have not been uncommon in Mexico; but these have been generally early and rather rude examples, only distinguishable by experts as being from the hand which afterwards could show the divine beauty shining through the human form — always human, but animated by a special spiritual expression. In the Academy of San Carlos is noticeable a beautiful original of Murillo, his San Juan de Dios. That charitable and laborious monk is carrying a sick man, and an angel is supporting his weight. There are three originals of this subject, all undoubted and impossible to buy except at a great price. Without including any paintings sent to Mexico, Stirling describes twenty-five pictures of Murillo's Immaculate Conception, nine of the Annunciation, and a large number of duplicates, which were ordered. A multitude of early works of Murillo were distributed through Mexico, and have occasionally rewarded the intelligent collectors who have found them out.

Stirling, in his "Annals of the Artists of Spain," (3 vols. London, 1848,) refers to the early poverty of Murillo, and his selling his pictures in the market-place of Seville. He says: "That unknown youth [Murillo,] stood among the muleteers and traffickers, selling for a few reals those early productions of his pencil for which royal collectors are now ready to contend. These artists then worked in the open street, ready for any alteration their customers might require. Vast quantities of this trash, as well as works of a better class, were bought up by the colonial merchants, and shipped off to adorn and enrich the thousand churches and convents, the gold and silver altars, and jewelled shrines of transatlantic Spain." At a later date, Murillo was resolved to raise money for a journey to Italy. "He bought a quantity of canvas, cut it into squares of various sizes, which he primed with his own hand, and then converted into pictures

of the more popular saints, landscapes, and flower pieces. These he sold to the American traders for exportation, and thus obtained a sum sufficient for his purposes."

Beltrami says: "The reverend Father, Prior of San Agustin, showed me a picture which had been left abandoned to the dust in the corridor of the convent. The Father attributed it to Villalpando, without thinking that it was, perhaps, one of the best works of Murillo. The painting represents Saint Peter repenting * * * Should any friend of ours visit Mexico, he should not fail to see this masterpiece of art, in case it is still there. But I fear that my frequent visits may have exalted its value in the eyes of these reverend fathers, and that they may, in consequence, allow it to disappear."

These pictures are all removed long since. The convent of San Agustin has been divided into lots and sold for dwelling-houses; the church has been remodelled, and is occupied as the National Library. The visit of Beltrami was probably forty years ago or more.

The first Spanish painter who went to Mexico, was Artéaga. Next came Cristobal Villalpando, and Baltazar Chaves. These were excellent artists, as their works, which still remain, indicate. In the seventeenth century appeared a large number of Mexican artists, who were mostly pupils of the three just named. The most noted were Manuel Orellano, Antonio Aguillera, José Torres, Clemente Lopez, and Andres Lopez y Herrera.

Art in Mexico reached its highest perfection in the eighteenth century. Juan Rodriguez Xuarez, his brother Nicolas, and his uncle Luis, flourished early in the century. The works of Juan in the Cathedral and in the Convent of the Profesa, justify the praises that have been bestowed upon him.

Juan Correa possessed great talent, and his works are numerous. His compositions are grand and sublime, and his frescos show him to be an artist of high rank. Correa also trained a large number of pupils, who have been more or less distinguished. Among these are notable Miguel Cabrera, José Ibarra, Antonio Aguillera, Antonio Sanchez, and José de Rudecindo, all Mexicans, who flourished in the middle and latter part of the eighteenth century.

Juan Correa is celebrated as having been the instructor of Cabrera, who not only surpassed his master, but all other painters of his country, and perhaps, as is strongly asserted, all of his time, in ecclesiastical works.

Miguel Cabrera was of the indigenous race of Zapoteca, and was born in Oajaca, in the south of Mexico. His works are numerous in Mexico, Puebla, and other wealthy localities, and are prized above those of any other Mexican artist. He has been called the Mexican Murillo, and like the great Sevillian, painted a multitude of pictures before the last and noble works which have established his fame. Engravings of Cabrera's pictures give their dates through a period of fifty years. In 1749 he was employed to paint the Virgin of Guadalupez, the patroness of the Mexican native race, according to the image miraculously impressed on the *ayate* or cloth of the Indian Juan Diego, to whom she appeared on the spot now occupied by the magnificent temple dedicated to her. The subject presented but little opportunity for a painter's skill, but the picture was eulogized in a book, and multiplied by engravings. Cabrera afterwards painted the portraits of the Generals of the Society of Jesus, then of founders of convents, and of various saints and dignitaries required for the churches and convents. Gradually he rose to the higher class of composition. In the convent of the Profesa he painted "The Life of San Ignacio" in a series of large pictures of the greatest magnificence and beauty. In the same convent he painted "The Heart of Man Degraded by Sin, and Regenerated by Religion and Virtue." In the Convent of Santo Domingo he painted the life of the patron saint. Mexicans and foreigners have lavished praises on Cabrera which would sound extravagant to those who have not had the pleasure of seeing his great works. In the Convent of the Belemitas was his "Adoration of the Sacred Heart." The cherub heads around were of the Murillo style, and magnificent and entirely lovely. In the unceremonious sale of this property by the government, which needed money and did not let an offer pass, $3000 was tendered, and the picture delivered.

Beltrami remarks: "Cabrera has the contours of Corregio, the animation of Dominichino, and the pathos of Murillo. His episodes, such as his angels, etc., are of rare beauty. José de Paez was a distinguished artist, as his pictures in the cloister of San Fernando shows. Francisco Antonio Vallejo has left some excellent works. José Ibarra left many beautiful pictures in the convents of Santa Inez and Belemitas. José Alcibar's pictures, in the upper cloister of San Augustin, show that he was not much inferior to his master, Ibarra."

When the church property in Mexico was "nationalized" under what were called the "Laws of Reform," in 1861, many of the pictures were sold, and others — most of the large works — were deposited by the government with a view to forming a National Picture Gallery. During the occupation of the Capital by the French and Maximilian, it is understood that these have gradually disappeared, and it is certain that a number have gone to Europe. A few have gone to the United States, where, after cleaning and restoration, some very beautiful and valuable works have been discovered.

CATALOGUE.

No. Size.

1 SANTO DOMINGO. 20×14

2 JESUS IN THE GARDEN. 3 JESUS SCOURGED.

4 CROWNED WITH THORNS. 5 BEARING THE CROSS.

4 paintings. 15×18

6 THE GUARDIAN ANGEL CONDUCTING A CHILD. 38×38

Juan Rodriguez Xuarez.

7 ANGEL DIRECTING ST. JOSEPH. 38×38

Canvas cut from their stretchers. *Juan Rodriguez Xuarez.*

Nos. 6 and 7, companions, are from the Convent of the Profesa. A border, to imitate a frame, has been daubed around each, according to a taste which had entered that cloister. A large picture of the birth of St. John on panel, in the same convent, was ornamented in this same way, and after being sold for $800, the border was cleaned off, and exposed the name of its artist, Juan Rodriguez. Juan was the most distinguished of the three which bear his family name.

8 SANTA ROSALIA AND SAN FIAGRO. 35×16

9 ST. JOSEPH WITH THE CHILD JESUS. $40\frac{1}{2}\times36\frac{1}{2}$

10 THE YOUTH TOBIAS, (with Angel.) *On wood, oval,* $15\frac{1}{2}\times13$

11 THE ANNUNCIATION. *On wood, oval,* $14\times9\frac{3}{4}$

12 JESUS SCOURGED. *On copper, oval,* $12\times8\frac{1}{2}$

13 OUR LADY OF GUADALUPE OF MEXICO.

The Patroness of the Mexican race; adopted by the "Insurgentes" during the Revolution of the Independence.

14 JESUS BEARING THE CROSS. *Round top,* $52\frac{1}{2}\times33\frac{1}{2}$

15 VIRGIN, SAINT, OR NUN, RECEIVING THE COMMUNION FROM THE HANDS OF JESUS CHRIST. $66\times33\frac{1}{2}$

Early Spanish School. *Arteaga.*

16, 17 SANTA ANA AND SAN JOAQUIN, Parents of our Lady. From Altar of the Belemitas Convent, particular form to fill their place. $32\times28\times11\frac{3}{4}$

18 Our Lady of Gaudalupe. $33\times21\frac{3}{4}$

19 Saint Margaret, before her conversion, finding the dead body of her lover.

Old Spanish picture, (see No. 20) preserved with estimation, and the backs covered with canvas and painted; wood much decayed.

20 Saint Cayetano.

Companion to No. 19. Both scenes in openair, have foliage, birds, etc. It is supposed that these are works of some esteemed painter, or have some legendery value, which the rude execution would not justify.

21 Una Alma en el Purgatorio. 22×16

Example of the horrible art, which was preserved in the midst of riches and splendor.

22 San Ignacio en Loreto. 23×13

23 Saint (?) the Child Jesus appears above with Cherubs. 20×15

24 Saint Christopher bearing the Child Jesus through the Water. 13×10

San Cristobal is generally painted in colossal proportions at the entrances of convents and churches.

25 San John Nepumeceno. 14×12

26 The Virgin of the Apocalyse. (Cap. 12. v. 14.) 11×8

27 San Zuiz Gonzaga. 24×18

28 Santa Catalina de Sena. (St. Catherine of Sienna.) 22×16

29 La Santissima Trinidad. *Oval*, 24×18

30 Santa Rosa de Lima. Principal Patron of America. 42×30

31 Saint (?) The Virgin appears above. 48×42

32 Allegorical. The Death of the Just. Vain efforts of the Powers of Darkness. 30×42

33 to 46 VIA CRUCIS; 14 Paintings of the Stations of the Way of the Cross. $24\frac{3}{4}\times17\frac{3}{4}$

Signed, "*José de Paez*, 1765."

The best set of the "Estaciones" from the Cloister of the Profesa; Paez was the chief painter of the Via Crucis, and his "Stations" are in the Cathedral, and the most important temples. These are in perfect condition.

47 THE VIRGIN AND CHILD. A very fine and valuable painting. 32×22

The coloring is like that of Murillo. The Virgin's hair is long and wavy, light

or golden where the light is on it. The expression of both very spiritual and sweet. The picture should be cleaned, but this has not been ventured upon. There is an inscription, hard to read at present, but decipherable so far as to distinguish the following: PURISSIMA MARIA PASAVIENSIS DEVOTAMENTE DESSIDERO QUE D * * SIAM * * PER SIT ADEVOCION DOÑA MARIA THER. ESA DE MOGOLLON REINA.

It is said that this valuable picture was given by the queen, and it had a high reputation in Mexico. The documents which should give the particulars of this painting, as well as of others, are not at hand at the time of making this catalogue.

This painting was taken from one of the most celebrated and richest shrines in Mexico.

48 SAINT ANTONY OF PADUA. 22×16

49 PORTRAIT OF JESUS (DE LA VERONICA.) Impressed on the handkerchief on the way to the cross.

50 to 61 LA VIDA DE SAN LUIS DE LA SOCIDAD DE JESUS. $16\frac{3}{4}\times13\frac{3}{4}$

Twelve paintings, each with its descriptive legend; explaining the scenes of the life of this saint, only exceeded in rank by the founder, St. Ignatius.

Miguel Cabrera, 1752

These were painted for the Jesuit convent of Belemitas, and were carefully preserved under glass in frames, which have not been sent here. Cabrera found work and subsistance in his early days in this convent. The eight portraits of the "Generals," Nos. 102 to 110, were also painted at the same time. Any work, good or bad, of Cabrera is now valuable and hard to obtain.

62 SAINT ANTHONY WITH THE CHILD JESUS. 24×18

From Belemitas. *Miguel Cabrera.*

63 SAN VICENTE DE FERRER. 45×21

64 SAINT LUKE. 30×20

65 PAINTING ON INSIDE OF COVER OF A CHEST. Allegorical, Nymphs disporting, etc. *Fine.* 33×21

Rubens, (or his school.)

A present from the Queen of Spain to the Convent of the Belemitas, and found in its treasure room.

66 SANTO DOMINGO. 33×27

67, 68 VIRGIN MARTYRS, Converts in Japan. 12×10

(See No. 98.)

69 ALLEGORY. "IDEA DE UNA PERFECTA RELIGIOSA." A nun is represented on the Cross; Monastic duties and Virtues exemplified. From Belemitas.

70 to 83 VIA CRUCIS. Fourteen Stations. *Fine line engravings, backed with linen, and on stretchers.* 18×14
From Convent of San Geronimo. *Venice*, 1778

84 SAINT IGNATIUS Communicating to the World the Light received from Above. Old Engraving. 20×21

85 IVORY CRUCIFIX, with Cross, silver ornaments, etc. Figure about ten inches high.

86 IVORY CRUCIFIX. Figure twenty-three inches. From Belemitas.

87 IVORY CRUCIFIX. Figure twenty-six inches. From Convent of Carmelites.

88 HISTORY OF THE ORDER OF CARMELITES, containing excellent portraits of the Priors, and beautifully and curiously connected in allegorical composition. 42×32
Fr. Ant. Vallejo.

This and the following are well known by those who have visited the *Convent del Carmen*, in San Angel, near Mexico, the famous convent, whose walled garden extended several leagues around, from which these were received.

89 FROM CONVENT OF CARMEN, contains a large number of fine portraits of ecclesiastics, arranged beneath a temple dome, with Jesus Christ in the centre; with names and the provinces of Mexico. Many legends and texts. 42×33
Fr. Ant. Vallejo.

On the four corners on shields, are the following: "1. *In Christum nullum esse potentiam pecandi.* 2. *Christum, ejus Imagenes Reliquias, ligna crucis, Corporalia, et vasa sacra, adorari debe.*" The 3d and 4th refer to St. Mary and St. Joseph. Both 88 and 89 are finely painted, and worthy of particular attention.

90 VIRGIN AND CHILD. 42×33
Fine large engraving on linen and frame.

91 VIRGIN CROWNED. 42×30
Fine line engraving on linen and frame.

92 SAINT JOSEPH, with picture of Mary. 26×28
Fine engraving with linen and frame.

93 SAINT MICHAEL. 36×24

94 SAINT IGNATIUS. 12×10

95 "El Sagrado Corazon de Jesus, que se venera en el Convento de Balvanera." (Mexico.) 9×6

96 Virgin and Child, *on copper.* 12×10

97 Virgin and Child. *Canvas cut from its frame, old.* 12×10

98 San Felipe de Jesus, Proto-Martyr of Japan, (about 1560) principal patron of Mexico, *on copper.* 17×13

"Joseph ab Alzibar" (José Alcibar,) 1782

He was born in the city of Mexico, and canonized after full judicial verification of the miraculous events which attended his crucifixion in Japan, with the Spaniards and native converts, his companions.

99 ADORATION OF THE SACRED HEART.

Miguel Cabrera.

Sketch previous to painting the grand work in the Convent of Belemitas, where this was also preserved carefully.

100 SAINT IGNATIUS. About $3\frac{3}{4}\times1\frac{3}{4}$ feet.

Miguel Cabrera.

This and No. 101 were panels in the altar of the Convent of Belemitas, and are beautiful and desirable examples of this great master. They will be sold separately.

101 SAINT LOUIS.

From Belemitas. *Miguel Cabrera.*

Companion of 100; which see.

102 to 110 EIGHT PORTRAITS of the Generals of the Society of Jesus, with a picture containing emblems of the Society, and serving as a title. From Belemitas. $32\frac{3}{4}\times24\frac{3}{4}$

Miguel Cabrera, 1752

Two or three of the portraits have become injured by the dampness of the corridor where they were hung. But they will serve as undoubted specimens of Cabrera, and will be sold separately for that purpose. The inscription reads: "*Arma militiæ nostræ,*" (Child standing on the Globe.) "*Imagines Præpositorum Generalium Soc. Jesu. Pingebat Michæl Cabrera,* 1752."

102 Jacobus Lainez. Elect. 1558. *Mig. Cabrera.*
103 Everard Mercurianus, Elect. 1573. *Mig. Cabrera.*
104 Claud. Aquaviva, Elect. 1581. *Mig. Cabrera.*
105 Mutius Vitellesens, Elect. 1615. *Mig. Cabrera.*
106 Alex. Gotti * * Elect. 1552. *Mig. Cabrera.*
107 Gosivinus Nickel, Elect. 1652. *Mig. Cabrera.*
108 Carolus de Noyelle, Elect. 1682. *Mig. Cabrera.*
109 Laurent. Ricci, Elect. 1758. *Mig. Cabrera.*
110 The Central Picture, with title. "*Arma militiæ nostræ.*" *Mig. Cabrera.*

111 ORIGINAL PORTRAIT OF THE BARON HUMBOLDT, painted from life when he was in Mexico in 1804. 32×25

José Maria Vasquez.

Two copies only exist of this valuable and interesting portrait of the youthful Humboldt, then just establishing his great fame. The companion painting, exactly similar, is hung in the "Sala de Actas" of the "Mineria," in Mexico, and has been highly admired by visitors to Mexico. During the serious changes which occurred in 1861, this picture was secured. This was painted for the Prior of the Convent of San Augustin, where Humboldt was entertained, and where he made his observations. The copy for the Mining College, the principal scientific institution of Mexico, and where Humboldt's instruments are still preserved, was made from this picture now present. It is the same that was exhibited at the late Humboldt Centennial.

113 ADORACION DE LOS SANTOS REYES.

Murillo.

The Magi, or wise men of the East, are in the Spanish School represented by the "Three Kings," to wit, those of Europe, Asia and Africa. The King of Spain in regal robes, represents Europe, and is kneeling at the feet of the Divine Child, who is seated in his mother's lap. The Virgin Mother is very sympathetically beautiful, and not at all in the cold fashion of those which seem to have been derived from artificial images, as they are said to have really been. The child is not only radiant with spiritual beauty and innocence, but is besides keeping watch on the royal visitor, who is preparing to salute his foot, or humbly to kiss his little toe. There is much animation in these three principal figures. The two other kings, and the beasts on which they all come mounted, together with the attendants, the rich presents they bring, etc., show a master's invention and execution. The picture will be improved by cleaning, but it has not been considered permissible to attempt it. This magnificent picture is one which is proper for a private parlor or gallery, even for those who might have objections to ecclesiastical subjects in general. The intrinsic beauty and natural treatment of the mother and child is recognized by all.

114 CABRERA'S (MIGUEL.) Portrait of "El inclyto Señor D. Diego Caballero," Founder of the Convent of Santa Inez, in the City of Mexico. 32×25

(See No. 115.)

115 CABRERA'S (MIGUEL.) Portrait of "La muy ilustre Doña Inez de Velasco," Founder of the Convent of Santa Inez. Companion of 114. 32×25

Two good examples of portraits, and well known works of Cabrera; one of the set had his name upon it, but was purchased by others.

116 Saint Michael; from an altar of Belemitas. 12×10

Mig. Cabrera.

117 N. PADRE SAN CIRILO. 7 ft. 1 in.×5 ft. 6 in.
On canvas only. *Mig. Cabrera.*

118 N. PADRE SAN JUAN Damosceno. 7 ft.×5 ft. 6 in.
Canvas only. *Mig. Cabrera.*

119 N. PADRE SAN TELESPHORO, Papa y Martir.
Canvas only. 7 ft. 1 in.×5 ft. 6 in.
Mig. Cabrera.

These three, 117–119, are fine church paintings from the Belemitas Convent, and show Cabrera's later style, about 1760.

120 MARRIAGE OF SAINT CATHERINE. 6 ft. 5½ in.×5 ft.
Signed "Juan Correa."

Juan Correa was the instructor of Miguel Cabrera and the principal painters of his time. This is a fine picture of the mystical union of Catherine with the Infant Jesus, who, attended by his mother, is presenting the rose.

121 SAINT (AUGUSTINE?) writing; Angels around.
7 ft. 10 in.×5 ft. 6 in.
Signed "Juan Correa."

(See No. 120.)

122 "El Divino Salvador." Full length of the Saviour.
6 ft. 4½ in.×3 ft. 9 in.
Signed "Nicolas Rodriguez Xuarez, 1692."

Good specimen of the brother of the celebrated Juan.

123 Our Lady Learning to Write.

124 Flight into Egypt of the Holy Family. 5×2¾ ft.
Canvas only. *Villalpando.*

The Virgin and child are travelling on the ass, St. Joseph being on foot. Two cherubs above, foliage, etc.

125 LA PURISSIMA CONCEPCION. 60×40
Canvas only. *Carlos de (* * illegible.)*

A highly prized painting from the Convent of Carmen, in San Angel. Old Spanish School.

126 La Purissima Concepcion. 40×30

127 OUR LADY LEARNING TO READ; her mother is teaching her. 55×37½
Canvas only. *José Torres.*

128 Our Lady Learning to Read. *Oval*, 24×18

129 The Flight into Egypt. 36×24

130 T e Marriage of Mary and Joseph. 36×24

131 Engraved Map of the City of Mexico. Large Plan, about 1790, before the change in the church property, with engravings of the scenery, etc. 72×56

132, 133 Painting of SANTA ANA AND SAN JOACHIN, Parents of Our Lady. *Canvas only.* 2 ft. 8 in.×1 ft. 8 in.

134 AN ANCIENT SCREEN, from the Convent of San Augustin, with eight leaves, each seven feet high by sixteen inches wide, containing each four paintings of emblems and allegorical recommendations of Religion, Morality, Education, the Virtues, etc., thirty-two paintings, each with a legend as title, and five lines of poetical application. The titles are as follows :

1. LA VIRTUD ES IMMOVIBLE. 2. LA CIENCIA PERFECCIONA LA NATURALEZA. 3. LA EDUCACION MUDA COSTUMBRES. 4. LA FUERZA DE LA ENSENANZA. 5. LA VIRTUD PRESUPONE LA PUREZA. 6. VIRTUE ES HUIR DEL VICIO. 7. LA VIRTUD CONSISTE EN ACCION. 8. QUIEN NO COMIENZA NO ACABA, etc.

A few are slightly injured, but the most are in good order.

135 SAINT JOSEPH WITH THE INFANT JESUS. *On copper.* 10×3

136 "EL BEATO FRANCISCO DE GERONIMO." *On copper.* 5×4

137 SAINT (?) at his devotions; apparently in the wild districts. A fine African lion is asleep at his feet. 15×12
Old painting on copper, from the Belemitas.

1 GRAND CROSS, COMMANDER OF THE MEXICAN IMPERIAL ORDER OF GUADALUPE, established by the Emperor Iturbide, and restored by Maximilian, and given by the latter. The centre is of gold, and the exterior of silver, wrought into facets so as to shine brilliantly. It has 4 large, and 45 small emeralds, and 60 rubies.

2 Mexican Republican Cross of Honor, given for victory over the Spanish invaders at Tampico, "*Abatió en Tampico el orgullo español.*" Gold and silver.

3 A Pair of Diamond Earrings for a child. 20 fine brilliants.

MEXICAN RELICARIOS OF GOLD.

4 RELICARIO, 2 inches diameter, with two fine paintings on ivory, of Christ crowned with thorns, and of Our Lady "de Dolores."

5 Relicario, $1\frac{3}{4}$ inch diameter. Our Lady with the Child, and a Saint (?) on ivory.

6 Relicario. Two ivory pictures, a Saint or Angel, winged, and Lady with hostia. $1\frac{1}{2}$ inch diameter.

7 Reliquario. Two ivory pictures, Our Lady, and St. Joseph with Infant. $1\frac{1}{2}$ inch diameter.

8 Relics of Saint Ignatius, and a stone of his cave at Manresa. Has engraved on back, "*Reliquia de Su. Ygnacio de Loyola, y piedra de su Cueva de Manresa,*" in heavy gold case. Also, contains relics of "*St. Joseph Spon,*" of Mary, and of "*S. Philipe Neri.*"

9 Reliquario with "Agnus Dei." $1\frac{1}{2}$ inch diameter.

10 Reliquario with "Agnus Dei."

11 Memorial of the Marriage of Carlos IV, King of Spain with Luisa de Parma. Locket, 2 inches diameter, of gold, surrounded by fine brilliants, (imitation.) Hymeneal altar and legend; behind, under glass, a piece of the royal robes. Presented to the Viceroy of Mexico by the King.

12 A Heavy Mexican Gold Wedding Ring, inscribed within with the lady's name, "Guadalupita."

13 Large Mexican Ring, colored gold.

14 Ancient Diamond Ring. 15 fine white diamonds, cut as tables, with extension below and with material to cut in form of brilliants, mounted in lozenge form, nearly an inch long. Was a votive offering to the Virgin.

15 Gold Ring, with ruby $\frac{1}{2}$ carat, and 2 diamonds, $\frac{1}{2}$ carat.

16 A Box of Gold and Tortoise Shell, containing miniature instruments of gold made in Mexico, by Espinosa, fine and curious.

17 Mexican Dress Sword, of silver gilt, flat blade.

18 Sword, gilt, triangular blade.

19 Pair of Miniature Pistols, one inch long, which can be fired, with bullet mould and case.

20 Fine Specimen of Mexican Opal, (white, clear,) 2 inches long, and 2 specimens of red opal.

21 Fine Image of San Juan de Dios, carved wood, and carefully dressed by the Nuns of Belemitas Convent, from which this came; with silver ornaments, etc. 14 inches long.

22 4 Gold Pieces, viz.: Agnus Dei, Virgin of Guadalupe, cross, relic tooth, and silver Medal of Guadalupe. Five pieces.

Silver Medals from Mexican dies, and with names of favorite Mexican Saints and temples, nearly all different.

23 4 Silver Medals, Mexican.

24 5 Silver Medals, Mexican.

25 6 Silver Medals, Mexican.

26 16 Silver Medals, Mexican.

27 7 Silver Medals. 1 reliquario, crown of thorns, 2 "milagros" hung at shrine for cures performed, being a silver leg, and a kneeling figure in act of prayer, etc. In all, eighteen pieces, silver.

28 Mexican "Matraca," used during Holy Week, while the bells are silent; is surmounted by a Hunting Scene. Silver.

29 "Milagro." Kneeling figure, $2\frac{1}{2}$ inches diameter. Silver.

30 Medal of the Famous "Santo Cristo de Santa Teresa" Convent, miraculously restored after the fall of the roof by an earthquake.

31 2 Coins, struck by Cortez, of the impure silver contributed by the Indians, and called "Tepusque."

32 Vessel in form of the Cross for the Holy Oil, Cross, and Crown of Thorns. Three pieces of silver.

33 Pair of Mexican Eagles, for hat ornaments. Silver.

34 Mexican Eagle, larger. Silver.

35 Fine Specimen of "Filigrano," or filigree silver, 7 inches high, probably for the consecrated wafer.

36 Silver Snuff Box, "quintada," or stamped by the Mint of Mexico as being of due purity, and having satisfied the dues to the King.

37 Gold Cross of Honor, of the "Three Guarantees," Mexican Independence, 1821. "*Eposisione Triplice*; *P*[*rimer*] *E*[*poca*]." The old World unchained from the New.

38 Diamond Cluster Ring. 21 diamonds, very ancient.

39 Diamond Cluster Ring. 11 diamonds, very old.

40 Mexican Sword, straight, leather covered, for use on the road.

JEWELS, ETC., MOUNTED OR MADE IN MEXICO.

41 EMERALD RING. Large emerald, about 3½ carats.

42 EMERALD RING. 1 stone about 1 carat.

43 EMERALD RING. 3 stones about 1½ carat.

44 Pair SLEEVE BUTTONS, (four buttons) with 22 rubies and 4 diamonds.

45 7 PIECES OF GOLD, viz: Cross, Agnus, Ring with 4 diamonds, Ring with pearl, 3 Rings, plain.

46 AN ANCIENT CROSS, with the Figure of Christ painted upon it, being for portability, as was the Spanish custom.

This was esteemed as having belonged to LAS CASAS, who is famous for his intercession with the King of Spain in favor of the suffering Mexicans.

47 PREMIUM MEDAL, given by City of Mexico.

48 PREMIUM MEDAL, "Colegio de la Purissima Concepcion de Guanajuato."

49 FRENCH MEDAL, "Campagne d' Italie, 1859," taken from Zuave at Puebla.

50 2 DOLLARS of Emperor Iturbide, 1822–23, all coined, and 9 others. Also U. S. half dollars, 1828, 32. 13 coins.

51 MEDAL. Memorial of the Mexican Constitution of 1843. "Jura de la Constitucion, 1843."

52 MEXICAN SILVER CUP.

53 Mexican Silver Suspender Buckles, Chains, etc.

MEXICAN MEDALS OF BRONZE, COPPER, ETC.

54 MEDAL. Mexican Independence. "*Con la triple Garantia.*" 2 inches diameter. With 10 other medals.

55 LARGE FINE GILT MEDAL. Ferdinand VII to his faithful officers in Mexico. "*Fidelitas doli Victrix.*"

56 MEDAL. The Mexican Church to King on his Restoration. "*Fernando optimo rege solis restituto Capitulum Eccles. Mexic.* 1814."

57 MEDAL, by G. A. Gil. The University of Mexico in honor of Carlos IV and Luisa de Parma. "IN SOLEM INAUG. MEX. ACAD. EXC. CUR. AN. 1790."

58 MEDAL. Proclamation of Iturbide as Emperor in Mexico, 27 Oct., 1821.

59 MEDAL. Proclam. of Iturbide en Toluca, 12 Mayo, 1822.

60 MEDAL. Statue of Carlos IV, inaugurated in Mexico by the Virey Branciforte in 1796.

61 30 MEDALS and 3 CROSSES. Mexican religious subjects.

62 9 MEXICAN COINS of different States. Cuartillos of "Estado libre de Guanaxuato," 2 Tlacos of same, Cuartillos of Chihuahua, 1846, Jalisco, 1831, 1833, San Luis, 1860, Zacatecas, 1836, Tlaco of Republica Mexicana, 1829.

63 2 RARE MEXICAN COINS, struck by Cortez in 1521. 1. 1 inch diameter, "ISTA CAL CO," (Istacalco in three lines.) 2. $1\frac{1}{2}$ inch diameter, figure of bow and arrow.

FINE LINE ENGRAVINGS, AND LITHOGRAPHS, BY MEXICANS, OR COLLECTED THERE.

64 25 FINE LITHOGRAPHS OF SAINTS, by Mexicans, viz.: La Virgin del Monte Carmelo, La Divina Infantita, Santiago, San Ignacio, etc.

65 CAPILLA del Señor de Santa Teresa despues del horroroso terremoto del 15 de Abril de 1845, en Mexico. (The dome fell and crushed the image, which was afterwards miraculously restored.)

66 Scenes in American Invasion of Mexico. Ataque de Churubusco 21 Agosto, 1847. Garita de Belen 13 Sept, 1847. Fight between Government troops and *pronunciados* in the street of Refugio [1840.] Vista del interior del Palacio Nacional de Mexico occupado por los Federalistas [1840]. Jardin de Guadalajara. Poblanas (Girls of Puebla) Casa municipal de Mexico. 7 lithographs.

67 THE HOLY FAMILY.

Very fine and rare line engraving, *by José de Molina.*

"Dedicada al unico Sabio, Piadoso, universal Protector Jesus, por su mas humilde siervo, que lo inventó dibujó y gravó, José de Molina en Mexico año 1791."

St. Joseph is working at his carpenter's bench, and St. Mary is busy with her sewing. The Child, some six years of age, is playing with pieces of wood on the floor, and constructiug a little cross. About the room are seen the tools and the household articles, and through the open windows and doors the surrounding scenery.

68 50 Engravings of Saints, old, rare and curious, mostly from convent cells and corridors, and pasted on boards in those places.

69 120 Saints from the "Año Cristiano," and 27 other lithographs, all done in Mexico.

70 "Planta de Maria Santissima," "Planta de Nuestro Señor."

These measures of the Holy Feet in linen stitched upon silk, were preserved under glass in the Convent of Belemitas.

71 TRIAS IN TERRIS, *fine line engraving.* Guercino pinx. Bostignoni, sc. MILAGROSA IMAGEN de Jesus Nazareno del Convento del Niño Jesus en Roma. *Line engraving.* MUNERE SIC NIVEO LANÆ, mythological. An. Caracci pinx. Marchetti inc. SI FILIUS DEI. Temptation of Jesus, *in Sepia ink, line engraving.* José Ramos lo copió en Cadiz, 1803. Condesa de Oxford, from Vandyke. A mezzotint Love Subject. 6 engravings.

72 3 FINE LINE ENGRAVINGS BY WILLE. La Tricoteuse Hollandaise F. Mieri pinx. Gazettiere Hollandaise, G. Terbury pinx. Les Soins Maternelles. P. A. Wille, pinx.

73 3 LINE ENGRAVINGS after TENIERS. Vue des Evirons de Bruges. Le Couchant. Vue de Flandre. Le Gravier. Engraving by J. Balzer. 4 engravings.

74 Nuestra S. de Guadalupe, with Scenes of her Appearance to Juan Diego. The Same, colored, with other Saints. San Rafael Archangel. La Madre S. S. de la Luz. 4 engravings.

75 38 OLD LINE ENGRAVINGS after Teniers, Wouvermans, Swanevelt, Ant. Waterloo, Wachsmouth, etc. Retour de la chasse a l'Oiseau, etc.

76 19 LINE ENGRAVINGS OF "DEPOSITOS," elegant Tombs etc., of Pope Cardinals, etc., by Gio Giacomo Roma.

77 PHOTOGRAPHIC PANORAMA OF THE CITY OF MEXICO and the Valley, views taken from Tacubaya and joined continuously. 5ft. $\times 1\frac{1}{2}$

Leonard & Co — Aug 12th 1871

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97	4.50	Dunham
98	3.00	Forrest
99	3.50	Knight
100	33.00	Williams
101	27.00	do
102	9.00 ea	do
110		
111	62.50	Russell
113	435.00	Stone
114	13.00	Garner
115	12.00	do
116		
117	12.00	Pratt
118	33.00	Annoughe
119	25.00	Harris
120	18.00	O'Callahan
121	13.00	Slattery
122	19.00	do
123	38.00	Emahiser
124		
125	21.00	Harris
126	12.50	Wellington
127	47.50	Dunham
128	9.25	Knight
129	10.00	Gordon
130	16.50	do
131		
132	6.00 ea	Morse
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134	45.00	Braggville
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1	20.00	H Johnson
2	3.50	Richardson
3	18.50	Barton
4	18.00	Inglis
5	13.00	do
6	10.50	Barton
7	7.50	Hall
8	32.50	Cantine
9	6.50	O'Callahan
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11	6.50	Jackson
12	9.50	Barton
13	4.50	Gibbs
14	33.00	Bishop
15	15.50	do
16	16.00	Jackson
17	3.00	Wilson
18	4.00	Thomas
19	6.00	Clapp
20	3.75	Bishop
21	4.00	do
22	6.00	Lot. Dwight
23	.87	Hall
24	.75	do
25	1.12	Knight
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37	3.00	Gibbs
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39	26.50	Clapp
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41	36.00	Bishop
42	12.00	Hall
43	9.25	Richardson
44	18.50	Barton
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48	2.00	Bailey
49	11.00	Bascom
50	1.50	Hall
51	.60	Carter
52	3.50	Hay
53	2.00	Wilson
54	.20	Bailey
55	.75	Bennight
56	.30	Crosby
57	.75	Hall
58	.20	Dwight
59	25	Hall
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61	9	Clapp
62	9	do
63	.50	Farrar
64	1.00 ea	Williams
65	61	do
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67	3.25	Platt
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70	22	Crabb
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72	165	Knight
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74	11	Hay
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Leonard & Co
Jan 12th 1871

Price & Names
Nearly complete